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The

ROSE OF SALENCY.

An Opera.

WRITTEN AND COMPOSED

BY

W. CHALMERS MASTERS.

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ENT. STA. HALL.

PRICE 15/.

LONDON,

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*This Work consists of an OVERTURE, DANCE, & FIFTEEN VOCAL PIECES.
all of which may be had separately.*

LIBRETTOS SIXPENCE EACH.

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To

M. W. BALFE, ESQ^{RE}.

This Operetta.

Is Dedicated

(with permission.)

By his Obliged Friend

W. CHALMERS MASTERS.

January, 1863.

THE ROSE OF SALENCY.

AN OPERETTA.

WORDS AND MUSIC BY W. CHALMERS MASTERS.

CHARACTERS.

*CAPTAIN ANTOINE, *Son of the Seigneur of the Village* Tenor.
 The PASTOR of the Village Bass. *PIERRE, a Soldier—brother to Lisette Tenor.
 LISETTE, a Village Maiden Soprano. THÉRÈSE, a Villager Mezzo Soprano.
 * In the absence of Two Tenors these parts can be taken by one.

ACT I.

SCENE I.—*The Village Street. Lisette's Cottage on one side.
 Near a large tree a table is placed, with an urn on it.*

CHORUS.

Upon this day we meet to choose
 A maiden for our village Queen ;
 On her alone our choice shall fall
 Whose life has pure and spotless been.
 Nor wit nor beauty shall decide,
 But virtue be our only guide.

PASTOR. Now, neighbours all, each in your turn,
 Pass by, and place within this urn
 The paper with the maiden's name
 Whom you would wish o'er you to reign,
 And till another year comes round,
 To be your Queen with roses crown'd.

CHORUS.

Now hope and fear are striving
 In many a maiden's breast,
 But soon their fate deciding,
 Each doubt will be at rest.
 We think the maiden we can see
 Whom all would wish their Queen to be.

PAS. My friends, with pleasure I announce to all,
 Upon Lisette your choice doth fall.

CHORUS.

Happy Lisette, rejoice !
 On thee hath fall'n our choice ;
 And happy are we to gain
 Such a Queen o'er us to reign.
 Thy pure and spotless mind,
 Thy beauty and truth combin'd,
 Will make us all hail the day
 When we bow to thy gentle sway.

SONG.—LISETTE.

I.

O happy day ! what joy to know
 I shall be Queen of Roses !
 What bliss to feel that on my brow
 The beauteous wreath reposes !
 What transport my dear friends to meet—
 Each cheek with pleasure glowing ;
 And all a smile, and welcome kind,
 Upon their Queen bestowing !

II.

When lads and lasses, gaily dressed,
 Are on the green sward dancing,
 And from each maiden's sparkling eye
 Pure happiness is glancing—
 When Music's notes float in the air,
 Mine ear with welcome greeting—
 Believe me, friends, this heart will then
 With gratitude be beating.

PAS. At church to-morrow we will meet,
 Each one drest
 All in his best,

And there our future Queen we'll greet.
 Then 'neath the sacred dome we'll pray
 That Heaven will guide her on her way,
 And shield her from all care and sorrow.—
 So now farewell until to-morrow.

CHORUS.

Till the sun the orient sky
 Is tinting with golden ray,
 And nature wakes, rejoicing
 To welcome another day :
 Till, through the ambient air,
 Is heard the matin bell,
 Farewell, fair Queen of Roses,—
 Gentle Lisette, farewell.

LIS. Farewell, dear friends and neighbours,
 Until the morn, farewell.

[*Exeunt all. Lisette enters her cottage.*]

SCENE II.—*Interior of Lisette's cottage; an image of the
 Virgin against the wall. Lisette enters.*

LIS. O this has been a happy day !
 How kind my neighbours were that they

Should choose the orphan-girl Lisette
 To be their Queen of Roses—yet
 I cannot help a feeling of regret
 My brother is not here to share
 My joy. Now I'll to rest repair—
 But first I'll offer up a prayer.

I.

O Holy Virgin guard
 Thy servant thro' the night ;
 And o'er her slumbers watch
 Until the morning light.

II.

While darkness shrouds the earth
 From danger keep me free ;
 And in the morn I'll sing
 Glad praises unto thee.

[*She lights a candle, and is about to retire.*]

LIS. What step is that? Who comes this way?

[*Enter Pierre.*]

My brother Pierre !

PIERRE. Hush ! silence, pray !
 Are we alone? Is no one near?

LIS. We are alone. But why this fear?
 Why on that face that look forlorn,
 Thy dress all travel-stained and torn?—
 What means all this?

PIERRE. My tongue will fail
 To tell thee all the dreadful tale.

BALLAD.—PIERRE.

I.

Thou know'st that I was forced to leave
 This happy, humble cot,
 To join the busy tented field,
 And share a soldier's lot ;
 But 'midst the din and clang of arms,
 In battle's fierce array,
 I thought of thee, my sister dear,
 And the cottage far away.

II.

At night I paced the sentry's round,
 To guard against surprise ;
 I gazed upon the starry heavens,
 And thought of thy bright eyes.
 'Midst all the scenes of war and strife
 For one thing did I pray—
 Once more to see my sister dear
 And the cottage far away.

LIS. Keep me no longer in suspense, dear Pierre ;
 Tell me what dire misfortune brings you here.

PIERRE. Thou know'st, Lisette, our Seigneur's son
 By valiant deeds has honor won ;
 But tho' a soldier brave is he,
 He laughs at woman's purity.
 One day he dared to join thy name
 With words of infamy and shame :
 Enraged, I struck him—swords we drew—
 We fought—alas ! my sword plunged thro'
 His side—he fell, and lay as dead ;
 Struck with remorse and fear I fled,
 For days and nights I wandered on,
 Till tired and worn, all hope near gone,
 I reached, at last, this much-loved home.
 (*Aside.*) Should I be found, death is my doom.

DUET.

As when the threaten'ing thunder-cloud
 Obscures the summer light,
 And over hill and valley casts
 A shadow as of night :
 So now I feel that sorrow's blight
 Has fall'n upon the scene,
 And grief usurps the place wherc once
 Reign'd happiness supreme.

LISETTE.

Hark ! I hear footsteps in the street,
 The neighbours near my window meet.
 Quick, to my bedroom—take this light ;
 All angels guard thee, Pierre—Good night !
 [*Pierre takes the candle, and enters Lisette's
 bedroom. Lisette falls on her knees before
 the image of the Virgin.*]

SERENADE (*outside*).

Sweet dreams attend thy sleeping,
Maiden fair,
All angels o'er thee keeping
Watchful care,
Until the lark is singing
His matin lay,
And village bells are ringing
In the day.
Sweet dreams attend thee, maiden fair, good night!

LIS. O holy Virgin, guard me thro' this night!

END OF THE FIRST ACT.

ACT II.

SCENE 1.—*The Village Street.*

CHORUS.

Weave the wreath and chant the lay,
As they wend upon their way;
See, the sun doth brightly shine,
Shedding forth his beams divine;—
List the minstrels' fifes and drums!
See, the gay procession comes!
Let our joyous shouts resound!
Hail our Queen with roses crown'd!

[*The procession enters.*]

[*Dance.*]

PAS. To Heaven in gratitude I bow
That it has spared my life till now,
To gaze once more upon this scene,
And crown Lisette your village Queen.

BALLAD.

PASTOR.

I.

I have watched thee, gentle maiden,
From thy childhood's earliest hour,
And seen with joy thy mind controll'd
By virtue's holy power:
In this happy, humble village,
Free from peril and from strife,
Thou hast known earth's greatest blessing—
A pure and peaceful life.

II.

In thy childhood, thy dear parents
From thy home were torn away,
And thou lost for ever, dear Lisette,
Their guiding love and sway;
Yet thou from Virtue's pleasant ways
Hast never turned aside,
In all thy actions thou hast made
Her laws thy only guide.

PAS. See! who comes here with hurried pace,
And signs of anger on her face?

THÉRÈSE Tear the wreath from off her brow,
She's not worthy to be Queen!

CHORUS Lisette not worthy!

TH. No; not now!
List! I'll relate what I have seen,—
As late last night from work returning,
I saw a light in her chamber burning,
The shadow on the blind revealed
Some one was in her room concealed.

CHO. Speak, speak, Lisette, can this be true?
Dare any one say this of you?
Great Heaven! with guilt she hangs her head,
The color from her cheeks has fled.

SOLO AND CHORUS.

LISETTE.

O fatal day! unhappy me!
What anguish and what misery
Must I endure for thy dear sake!
Alas, I feel my heart will break!

CHORUS.

O fatal day! unhappy maid!
Our trust in thee has been betray'd!
To think that form contains within
A heart that loves deceit and sin!

PAS. Hence to thy home, base girl, begone!

[*Captain Antoine enters.*]

Who is this stranger, pale and wan,
Who slowly drags his steps along,
Whose anxious gaze is on the throng?

CAP. A. Kind friends inform me if one Pierre,
The brother of Lisette, is here?

PAS. No, Stranger, Pierre we have not seen:
This is Lisette, our village Queen.

TRIO.

CAPTAIN ANTOINE.

Lisette your Queen! and yet those eyes
So filled with tears, those deep-drawn sighs,
Proclaim a heart but ill at rest;
(*Aside*) And was I base enough her name
With words of slander to defame?
I feel with shame and grief opprest!

PASTOR.

Why comes this stranger 'mongst us now
His falt'ring step and pallid brow
Proclaim that wounded he has been;
What strange adventure brings him here?
Why does he seek the soldier Pierre?
Why gaze thus on our village Queen?

LISETTE.

What stranger's this I gaze on now?
His falt'ring step and pallid brow
Proclaim a sufferer is he:
But oh! my heart is chill'd with fear;
Why does he seek my brother Pierre?
Why look so mournfully on me?

CAP. A. Why is your Queen in tears?

PAS. We've found
She was not worthy to be crown'd.

CAP. A. I pray explain.

PAS. With pain and grief
I tell the tale. Let me be brief,—
One of our neighbours has revealed
Some one was in her cot concealed—

CAP. A. Say when—

PAS. The whole of yesternight.

CAP. A. Some one concealed! Ah! now a light
Upon me breaks.—Lisette, come near,
Tell me, sweet maiden, was it Pierre
You did conceal? Nay, do not fear,
For see, his pardon I have here.

LIS. His pardon!

CAP. A. Yes!

LIS. Then he is free
From peril!

CAP. A. You confess 'twas he!

LIS. Alas, poor Pierre! he never more
Will happiness regain,
But sorrow be his portion, for
His Captain he has slain.

CAP. A. (*laughing.*) No, no, not slain! Lisette, in me
Pierre's captain and his friend you see.

LIS. and CHORUS. Our seigneur's son,
Captain Antoine!
Our noble seigneur's son!

CAP. A. Friends of my childhood, long I've been away,
But now with you henceforth I mean to stay.

CHORUS.

Welcome, welcome, our noble seigneur's son!
Honor and fame in the field he has won.
He leaves all the glories of war,
The sound of the trumpet afar,
The roll and the rattle of drums,
To the home of his childhood he comes.

CAP. A. Tell me, my friends, is not Lisette
Worthy to be your Queen?

CHO. She is!

CAP. A. Then let
The gay procession form again,
And peace and joy resume their reign.

FINALE.

LISETTE.

Now banish ev'ry fear,
What happiness serene
Now fills my breast to hear
I am their village Queen!

TUTTI.

Now wipe all tears away,
Let nought but smiles be seen,
With heart and voice we say,
Long live our village Queen.

I N D E X.

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THE ROSE OF SALENCY.

1

OVERTURE.

W. CHALMERS MASTERS.

Andante. $\text{♩} = 112.$

ff sostenuto. *pp.* *ff* *pp.* *una corda sempre*

ff *dim:* *pp marcato la melodia.*

Ped ** Ped* ** Ped* ** Ped* ** Ped* ** Ped*

Ped * *Ped* * *Ped* * *Ped* * *Ped* *

rall.

ppp

J = 136.

Ped * *Ped* * *Ped* * *Ped* *

Più allegro alla recitativo.

ff marcato.

p

ff

Ped *

Ped * *Ped* * *Ped* * *Ped* *

gves - - - *gves*

dim.

ritenuto.

Ped * *Ped* * *Ped p* *

Allegro. ♩ = 160.

p *pp*

gva

ffz

gva

pp

cres:

ff marcato.

ff

fz

ff

Ped **Ped* **Ped*

ritenuto. *pp un poco più andante.*

$\text{♩} = 136.$

The musical score consists of six systems of two staves each (treble and bass clef). The first system begins with a treble clef and a key signature of one flat. The music is characterized by dense chordal textures and rapid sixteenth-note passages. Performance markings include *ff marcato.* in the first system, *ff* in the second, *fz* and *ff* in the third, and *ritenuto.* and *pp un poco più andante.* in the fourth. Pedal markings (*Ped* and **Ped*) are placed below the bass staff in the third and fourth systems. A tempo marking $\text{♩} = 136.$ is located above the fourth system.

poco cres:

mf *cres: e stringendo.* *f* *dim:* *p e rall:* *p*

a tempo.

rall: a tempo p

cres: ed accel: *cres:* *f*

dim: *p*

The musical score consists of six systems of grand staff notation (treble and bass clefs). The first system features a *poco cres:* marking. The second system includes *mf*, *cres: e stringendo.*, *f*, *dim:*, *p e rall:*, and *p*. The third system is marked *a tempo.* The fourth system has *rall: a tempo p*. The fifth system contains *cres: ed accel:*, *cres:*, and *f*. The sixth system starts with *dim:* and *p*. The piece concludes with a double bar line.

The image displays a musical score for piano, consisting of six systems of staves. Each system includes a treble clef staff and a bass clef staff. The music is written in a key signature of one flat (B-flat major or D minor) and a common time signature (C). The score features various musical notations, including eighth and sixteenth notes, rests, and dynamic markings. The first system begins with a *pp* (pianissimo) marking. The second system also includes a *pp* marking. The third system contains a *ffz* (fortissimo) marking. The fourth system features a *pp* marking. The fifth system includes a *pp* marking. The sixth system concludes with a *cres:* (crescendo) marking. The notation includes slurs, ties, and various articulation marks.

First system of musical notation, consisting of a grand staff with treble and bass clefs. The music features a complex texture with many beamed notes and slurs.

Second system of musical notation, featuring the instruction *ff marcato.* in the bass clef. The music continues with dense, rhythmic patterns.

Third system of musical notation, featuring the instruction *ff* in the bass clef. The texture remains dense and rhythmic.

Fourth system of musical notation, continuing the dense, rhythmic texture of the previous systems.

Fifth system of musical notation, continuing the dense, rhythmic texture of the previous systems.

Sixth system of musical notation, featuring the instruction *cres:* in the bass clef, followed by *ritenuto.* and *poco più andante. p* in the treble clef. The music concludes with a slower, more spacious feel.

First system of musical notation, consisting of a treble clef and a bass clef. The music features a series of eighth and sixteenth notes with slurs and accents.

Second system of musical notation, including dynamic markings *cres:* and *mf*.

Third system of musical notation, including dynamic markings *cres:*, *f*, *p*, and *p*.

Fourth system of musical notation, including the marking *a tempo.*

Fifth system of musical notation, including markings *più allegro. J=176.*, *rall:*, and *mf*.

f *p*

cres: *f* *mf* *cres:*

f brillante.

gva. *ff sempre.* *ffz*

ffz *ffz* *ffz* *Ped*

SCENE I.

WORDS & MUSIC BY
W. CHALMERS MASTERS.

N^o 1. CHORUS.—“UPON THIS DAY.”

Moderato.

$\text{♩} = 136.$

SOPRANO. *f*

CONTRALTO. *f*

TENOR. *f*

BASS. *f*

Up on this day we meet to choose A maiden

Up on this day we meet to choose A maiden

for our vil_lage Queen; On her a_lone our choice shall fall..... Whose life has

for our vil_lage Queen; On her a_lone our choice shall fall..... Whose life has

for our vil_lage Queen; On her a_lone our choice shall fall

for our vil_lage Queen; On her a_lone our choice shall fall

pure and spotless been..... Nor wit nor beau ty shall de.cide,
 pure and spotless been..... Nor wit nor beau ty
 Whose life has pure and spotless been. Nor

pp leggiero.

But vir... tue be....., vir... tue
 shall decide, But vir... tue be, But vir... tue
 wit nor beauty shall decide, But vir... tue be....., But vir... tue

Nor wit nor beauty shall de... cide, vir... tue

be..... vir... tue be our on... ly guide. Nor
 be But vir... tue be our on... ly guide. Nor
 be..... But vir... tue be our on... ly guide. Nor

be vir... tue be our on... ly guide. Nor

wit nor beau...ty shall de_cide, But vir...tue be our on...ly guide, But

wit nor beau...ty shall de_cide, But vir...tue be our on...ly guide, But

wit nor beau...ty shall de_cide, But vir...tue be our on...ly guide, But

wit nor beau...ty shall de_cide, But vir...tue be our on...ly guide, But

vir_tue be our on...ly guide, our on...ly guide, our on...ly

vir_tue be our on...ly guide, our on...ly guide, our on...ly

vir_tue be our on...ly guide, our on...ly guide, our on...ly

vir_tue be our on...ly guide, our on...ly guide, our on...ly

guide, our on...ly guide.

guide, our on...ly guide.

guide, our on...ly guide.

guide, our on...ly guide.

N^o 2. RECIT & CHORUS.

PASTOR. *Moderato.* Now neighbours all, each in your

PIANO. *p tremolo.*

turn, Pass by and place within this urn A

pa...per with the maiden's name Whom you would

wish..... o'er you to reign, And 'till an-o-ther year comes

f *p sostenuto.*

round To be your Queen with ro...ses crown'd.

CHORUS.—"NOW HOPE AND FEAR."

WORDS & MUSIC BY
W. CHALMERS MASTERS.

*Allegretto
grazioso.*
♩ = 80.

1st time p 2nd f

Now hope and fear are striv...ing In ma ny a mai...den's

Now hope and fear are striv...ing In ma ny a mai...den's

Now hope and fear are striv...ing In ma ny a mai...den's

Now hope and fear are striv...ing In ma ny a mai...den's

1st time p 2nd f

breast, But soon their fate de...cid...ing Each doubt will be at rest.

breast, But soon their fate de...cid...ing Each doubt will be at rest.

breast, But soon their fate de...cid...ing Each doubt will be at rest.

breast, But soon their fate de...cid...ing Each doubt will be at rest.

cres: e rall:

p
We think the mai...den we.... can see, We think the mai...den

p
We think the mai...den we.... can see, We think the mai...den

p
We think the mai...den

gva We think the mai...den

pp

cres: e rall:

pp a tempo. we can see Whom all would wish, *f* their

pp a tempo. we can see Whom all would wish, *f* their

pp a tempo. we can see Whom all would wish, *f* their

pp a tempo. we can see Whom all would wish, *f* their

gva we can see Whom all would wish, Whom all would wish their

pp a tempo.

cres: f

Queen to be.

Queen to be.

Queen to be.

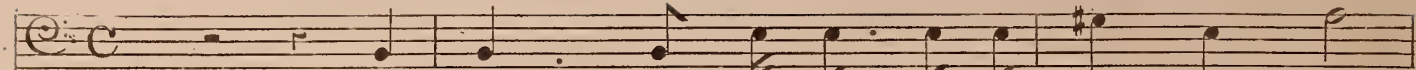
Queen to be.

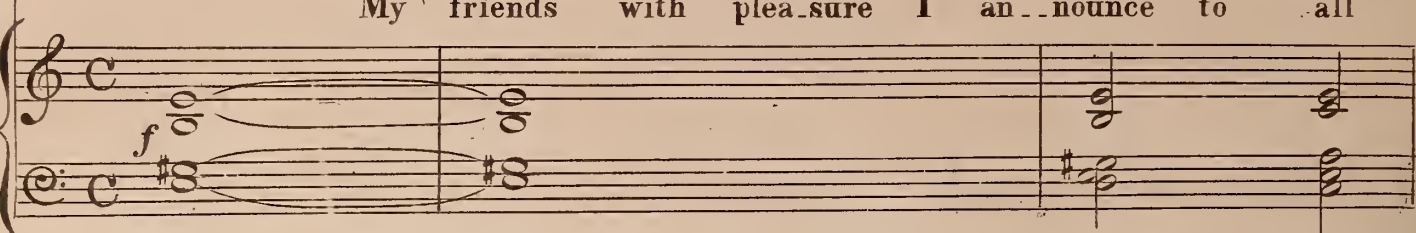
p

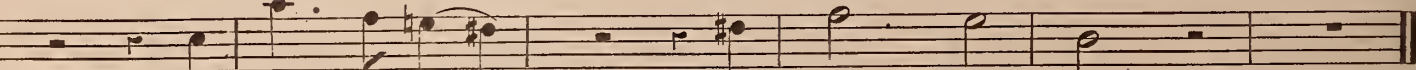
f

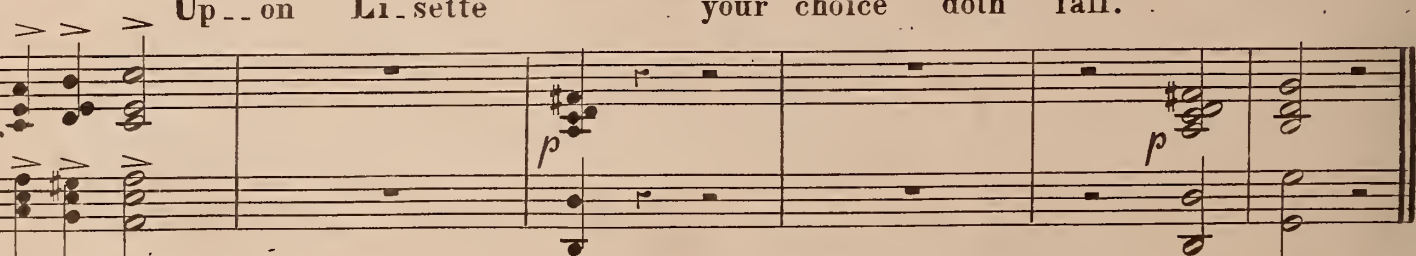
N^o 3. RECIT: & CHORUS.

WORDS & MUSIC BY
W. CHALMERS MASTERS.

PASTOR.  My friends with plea_sure I an_nounce to all


PIANO. 

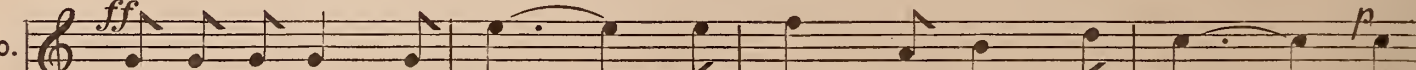
 Up... on Li_sette your choice doth fall.


PIANO. 

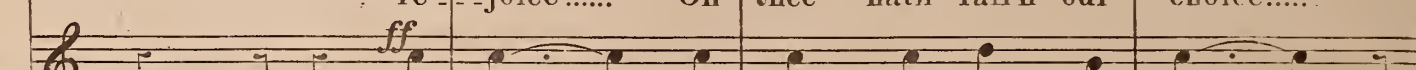
CHORUS.—“HAPPY LISETTE.”


Allegro con brio.  *f* *ffz* *ffz* *ffz*
♩. = 100.

 *ffz* *f brillante.* *tr*

SOPRANO.  *ff* Happy Lisette re_joyce.....! On thee hath fall'n our choice..... And *p*

CONTR' ALTO.  *ff* re_joyce.....! On thee hath fall'n our choice.....

TENOR.  *ff* re_joyce.....! On thee hath fall'n our choice.....

BASS.  *ff* re_joyce.....! On thee hath fall'n our choice.....

 *ff* *p*

hap-py are we to gain..... Such a Queen o'er us to reign..... And

And hap-py are we to gain And hap-py are we to

And hap-py are we to gain And hap-py are we to

And hap - - - - - py are we, are we to.....

p *cres:*

happy are we to gain Such a Queen o'er us to reign. Thy

gain Such a Queen o'er us to reign. Thy

gain Such a Queen o'er us to reign.

gain Such a Queen o'er us to reign.

f *p e legato.*

(The same movement.)

pure and spot-less mind, Thy beau-ty and truth com-bin'd..... Will

pure and spot-less mind, Thy beau-ty and truth com-bin'd..... Will

(The same movement.)

pp *delicato.* *gva*

6 3

make us all hail the day When we bow to thy gen...tle

make us all hail the day When we bow to thy gen...tle

gva

sway.

sway.

p con espress:

Thy pure and spot...less mind, Thy

pp 3 Happy Lisette!

pp 3 Happy Lisette!

Thy pure and spot...less mind;

p

beau...ty and truth com...bin'd, Will make us all hail the

Thy beau...ty and truth combin'd, Will make us all hail the

pp 3 Happy Lisette!

pp 3 Happy Lisette! *mf*

mf

Thy beau...ty and truth combin'd, Will make us all hail the

mf

Hap - py Li - sette re -
 Hap - py Li - sette re -
 day..... When we bow to thy gen...tle sway.
 day..... When we bow to thy gen...tle sway.

-joice! Hap - py Li - sette re...joice! re...joice! re -
 -joice! Hap - py Li - sette re...joice! re...joice! re -

ffz *ffz* *ffz*

-joice! Happy Lisette re -
 -joice! re -
 re -
 re -

f brillante. *tr* *tr* *ff*

-joice.....! On thee hath fall'n our choice..... And hap-py are we to
 -joice.....! On thee hath fall'n our choice..... And
 -joice.....! On thee hath fall'n our choice..... And
 -joice.....! On thee hath fall'n our choice..... And

-joice.....! On thee hath fall'n our choice..... And

gain..... Such a Queen o'er us to reign..... And hap-py are we to
 hap-py are we to gain And hap-py are we to gain Such a
 hap-py are we to gain And hap-py are we to gain Such a
 hap-py are we, are we to..... gain. Such a

gain Such a Queen o'er us to reign. Hap-py Li- sette! Hap-py Li-
 Queen o'er us to reign. Hap-py Li- sette! Hap-py Li-
 Queen o'er us to reign. Hap-py Li-
 Queen o'er us to reign. Hap-py Li-

sette! Hap-py Li sette! Hap-py Li sette! Hap-py Li sette re

sette! Hap-py Li sette! Hap-py Li sette! Hap-py Li sette re

sette! Hap-py Li sette! Hap-py Li sette re

sette! Hap-py Li sette! Hap-py Li sette re

joice, re... joice! Hap-py Li sette re... joice!

joice, re... joice! Hap-py Li sette re... joice!

sette re... joice! Hap-py Li sette re... joice, re... joice!

sette re... joice! Hap-py Li sette re... joice!

L'istesso tempo.

p *poco cres:*

f *dim* *rall:*

N^o 4. SONG.

“I SHALL BE QUEEN OF ROSES.”

WORDS & MUSIC BY
W. CHALMERS MASTERS.

Allegro gioioso. ♩ = 108.

LISETTE.

Musical notation for Lisette and Piano introduction. Lisette's part is a single treble clef staff with a whole rest. The piano accompaniment consists of two staves (treble and bass clef). The piano part begins with a treble clef staff containing a triplet of eighth notes marked *mf*. The bass clef staff contains a rhythmic accompaniment of eighth notes.

p e leggiero.

Musical notation for piano accompaniment and vocal entry. The piano part continues with a treble clef staff showing a *cres:* (crescendo) and *ffz* (fortissimo forzando) dynamic. The bass clef staff continues with eighth notes. The vocal line (Lisette) enters with a treble clef staff, marked *p e leggiero.* and begins with the lyrics "O happy day! what".

O happy day! what

Musical notation for the vocal line and piano accompaniment. The vocal line (Lisette) continues with a treble clef staff, marked with an accent (>) and begins with the lyrics "joy to know, I shall be Queen of Ro...ses, What". The piano accompaniment continues with two staves (treble and bass clef) featuring a rhythmic accompaniment of eighth notes.

joy to know, I shall be Queen of Ro...ses, What

bliss to..... feel that on my brow The beautiful wreath re...

-pos.....es! What transport my dear friends to meet,

Each cheek with pleasure glow.....ing— And all a..... smile and

wel - come kind Up - on their Queen - be - stow.....ing.

I shall be Queen of

f *pp*

Ro... ses! What bliss to..... feel that on my brow The

cres:

beau... teous wreath re... po... ses!

rall: *rall: col voce.* *mf* *cres:*

When

f *p*

p

lads and lass-es, gai-----ly dress'd, Are on the green sward

pp

dan-----cing, And from each mai-den's spark-ling eye Pure

hap...pi...ness is glan-----cing- When Mu-sic's notes float

p

in the air, Mine ear with wel- come greet-----ing, Be-

con espress:

believe me, friends, this heart will then With gra - ti - tude be

beat - - - - - ing.

I shall be Queen of Ro - - - - - ses! What bliss to..... feel that

on my brow The beau - teous wreath re - - - - - po - - - - - ses!

gva

Nº 5. RECIT & CHORUS.

PASTOR.

Moderato espressivo.

At

p

pp

pp

church to-mor-row we will meet,

Each one drest

All in his best,

And there our future

pp

mf

più andante e sostenuto.

Queen we'll greet, Then 'neath the sa-cred dome we'll pray That

più andante e sostenuto.

Adagio.

heav'n will guide her on her way, And shield her from all care and

Adagio.

Tempo Imo

sor-----row.

So now good night un-til tomorrow.

Tempo Imo

CHORUS.—"TILL THE SUN."

WORDS & MUSIC BY
W. CHALMERS MASTERS.

Allegretto
non troppo
presto.
♩ = 84.

SOPRANO. *pp e staccato.*

CONTRALTO.

TENOR.

BASS.

Till the sun the o-rient sky Is tint-ing with golden

ray, And nature wakes re-joic-ing To welcome a-no-ther day, Till the

Till the

Till the

Till the

Till the

sun the o - rient sky Is tint - ing with gol - den ray, And

sun the o - rient sky Is tint - ing with gol - den ray, And

sun the o - rient sky Is tint - ing with gol - den ray, And

sun the o - rient sky Is tint - ing with gol - den ray, And

na - ture wakes re - joic - - ing To wel - come a - no - ther day:

na - ture wakes re - joic - - ing To wel - come a - no - ther day:

na - ture wakes re - joic - - ing To wel - come a - no - ther day:

na - ture wakes re - joic - - ing To wel - come a - no - ther day: Till

Till

Till

Till

Till

thro' the am - biant air Is heard the ma - tin bell.....

staccato.

pp

cres: e rall:

thro' the ambient air..... Is heard the ma-tin bell..... *a tempo.*

thro' the ambient air..... Is heard the ma-tin bell, Fare-well fair Queen of

thro' the ambient air..... Is heard the ma-tin bell, Fare-well, fare

..... Is heard the ma-tin bell, Fare-well

cres: e rall: pp a tempo.

(LISETTE.) Fare-well dear friends and neigh...bours, Fare-well dear friends and

(CHORUS.) Fare-well fair Queen of Ro.....ses, Fare-well fair Queen of

Ro.....ses, fair Queen of Ro.....ses, Fare-well fair Queen of

-well fair Queen of Ro.....ses, Fare-well fair Queen of

fair Queen of Ro.....ses, Fare-well fair Queen of

cres:

neigh...bours, Un...til the morn fare-well....., Fare-well dear friends and

Ro.....ses, Gen-tle Li-sette, fare-well....., Fare-well fair Queen of

Ro.....ses, Gen-tle Li-sette, fare-well, Fare-well fair Queen of

Ro.....ses, Gen-tle Li-sette, fare-well.....,

Ro.....ses, Gen-tle Li-sette, fare-well,

pp pp

neigh...bours,
Ro...ses,
Fare...well dear friends and
Fare...well fair Queen of

Ro...ses,
Fare...well fair Queen of

Fare...well fair Queen of
Ro...ses, Fare...well fair Queen of

Fare...well fair Queen of
Ro...ses, Fare...well fair Queen of

pp *cres e rall:*

neigh...bours, Fare...well dear friends and
Ro...ses, Fare...well fair Queen of

neigh...bours, Un...til the morn fare...
Ro...ses, Gen...tle Lisette, fare...

Ro...ses, Fare...well fair Queen of
Ro...ses, Gen...tle Lisette, fare...

Ro...ses, Fare...well fair Queen of
Ro...ses, Gen...tle Lisette, fare...

Ro...ses, Fare...well fair Queen of
Ro...ses, Gen...tle Lisette, fare...

f *p* *a tempo.* *pp* *rall: molto sempre.*

_well, fare...well, fare...well...
_well, fare...well, fare...well...

_well, fare...well, fare...well...
_well, fare...well, fare...well...

_well, fare...well, fare...well...
_well, fare...well, fare...well...

_well, fare...well, fare...well...
_well, fare...well, fare...well...

ppp 2 Pedals

SCENE II.

Nº 6. RECIT. — "O THIS HAS BEEN A HAPPY DAY."

Allegro.

LISETTE.

Musical notation for Lisette's recitative, first system. It includes a vocal line and a piano accompaniment. The piano part starts with a piano (*p*) dynamic and includes a "poco cres:" marking.

Musical notation for Lisette's recitative, second system. The piano accompaniment continues with a forte (*f*) dynamic.

Musical notation for Lisette's recitative, third system. The vocal line begins with the lyrics "O this has been a happy". The piano accompaniment features a forte (*f*) dynamic and a fortissimo (*ffz*) marking.

Musical notation for Lisette's recitative, fourth system. The vocal line continues with the lyrics "day! How kind my neighbours were, that they Should". The piano accompaniment starts with a piano (*p*) dynamic.

cheese the or-phan girl Li-sette To be their Queen of

più andante.
Roses. Yet, I can not help a

p più andante.

feel-...ing of re-gret That my dear bro-ther is not here to share my

Andante molto.
joy. *Andante molto.* Now I'll to rest re-...pair;

p *p*

PED * PED

rall:
But first I'll of-fer up a pray'r.

fz rall: *p*

*

PRAYER.—“O HOLY VIRGIN.”

WORDS & MUSIC BY
W. CHALMERS MASTERS.

$\text{♩} = 120$. *Andante religioso.*

una corda sempre.

pp

pp

PED

*

ho - ly Vir - gin guard Thy

PED

* PED

* PED

*

ser - vant thro' the night And

PED

* PED

* PED

* PED

*

o'er her slumbers watch..... Un

musical notation

PED * PED * PED * PED * PED *

til the morn...ing light..... And

musical notation

PED * PED * PED *

o'er her slumbers watch..... Un

musical notation

PED * PED * PED *

til the morn...ing light.....

musical notation

ppp *rall:* *a tempo.*

PED * PED * PED * PED *

poco cres: *dim:*

PED * PED * PED * PED *

pp

PED *

darkness shrouds the earth

PED * PED * PED *

dan ger keep me free

PED * PED * PED *

con anima.

cres:

in the morn I'll sing..... Glad

PED * PED * PED * PED * PED *

prais...es..... un...to..... thee..... And

PED * PED * PED *

in the morn I'll sing..... Glad

pp PED * PED * PED *

prais...es un...to...thee.....

rall: gva gva
 PED * PED * PED *

Nº 7. RECIT. — "WHAT STEP IS THAT?"

Allegro
agitato.

p *poco cres: e stringendo.* *cres:*

LISETTE. *p* *cres:* *f*

What step is that? Who comes this way? My brother.

f *p*

PIERRE. *pp* *più andante e sotto voce.* *f* *pp* *tr.* *più andante*

Pierre! Hush! silence pray! Are we a-lone? Is no one near? We are a-

f *pp* *tr.* *più andante*

pp *stringendo.*

-lone, but why this fear? Why on thy face that look forlorn, Thy

pp *stringendo.*

PIERRE.

dress all travel — stain'd and torn? What means all this? My tongue will

fail. To tell thee all the dreadful tale.

Nº 7.

BALLAD — "THE COTTAGE FAR AWAY."

WORDS & MUSIC BY
W. CHALMERS MASTERS.

Andante espressivo. ♩ = 96.

PIERRE.

The musical score is arranged in three systems. Each system consists of a vocal line for Pierre and a piano accompaniment. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is common time (C). The tempo is marked 'Andante espressivo' with a quarter note equal to 96 beats per minute. The piano part includes dynamic markings: *p e sostenuto.* in the first system, *pp* in the second system, and *p* in the third system. The lyrics 'Thou' are written below the vocal line in the third system.

know'st that I was forced to leave This hap - py, hum - ble

The first system of music features a vocal line in treble clef with a key signature of two flats (B-flat and E-flat) and a common time signature. The lyrics are "know'st that I was forced to leave This hap - py, hum - ble". The piano accompaniment is in the same key and time, starting with a *pp* (pianissimo) dynamic. The piano part consists of a steady eighth-note accompaniment in the left hand and a more melodic line in the right hand.

cot To join the bu - sy, tent - ed field, And

The second system continues the vocal line with the lyrics "cot To join the bu - sy, tent - ed field, And". The piano accompaniment includes a *cres:* (crescendo) marking in the vocal line and a *f* (forte) dynamic in the piano part. The piano part continues with its characteristic accompaniment.

share a sol - dier's lot. But 'midst the din and clang of

The third system contains the lyrics "share a sol - dier's lot. But 'midst the din and clang of". The piano accompaniment features a *dim:* (diminuendo) marking in the left hand and a *mf* (mezzo-forte) dynamic in the right hand. A *cres:* marking is also present in the piano part.

arms, In bat - tle's fierce ar - ray, I

The fourth system concludes the lyrics with "arms, In bat - tle's fierce ar - ray, I". The piano accompaniment starts with a *f* (forte) dynamic and ends with a *dim: e rall:* (diminuendo and rallentando) marking. The vocal line ends with a *p* (piano) dynamic.

thought of thee, my sis-ter dear, And the cot-age far a...

pp a tempo.

con espress. *rall:*

-way — I thought of thee, my sis-ter dear, And the

rall:

cottage far.... a --way.

col voce. *p a tempo.*

p

At

night I paced the sen - try's round To guard a - gainst sur -

The first system of music features a vocal line in a treble clef with a key signature of two flats (B-flat and E-flat) and a common time signature. The lyrics are "night I paced the sen - try's round To guard a - gainst sur -". Below the vocal line is a piano accompaniment consisting of two staves: a right-hand staff in a treble clef and a left-hand staff in a bass clef. The piano part begins with a dynamic marking of *pp* (pianissimo).

- prise, I gazed upon the star - - ry heav'ns, And

The second system continues the vocal line and piano accompaniment. The lyrics are "- prise, I gazed upon the star - - ry heav'ns, And". The piano accompaniment includes dynamic markings of *cres:* (crescendo) in both the vocal and piano parts.

thought of thy bright eyes. 'Midst

The third system continues the vocal line and piano accompaniment. The lyrics are "thought of thy bright eyes. 'Midst". The piano accompaniment includes dynamic markings of *f* (forte) at the end of the vocal line and *dim:* (diminuendo) in the piano part.

all the scenes of war and strife, For

The fourth system continues the vocal line and piano accompaniment. The lyrics are "all the scenes of war and strife, For". The piano accompaniment includes dynamic markings of *mf* (mezzo-forte), *cres:* (crescendo), and *f* (forte).

rall: *pp* *con tenerezza.*

one thing did I pray, Once more to see my

dim: e rall: *pp a tempo.*

sis - ter dear, And the cot - tage far a - - - way - Once

more to see my sis - - - ter dear, And the cottage far.. a -

rall:

- way.

pp *rall: sempre.*

N^o 8. RECIT & DUET.WORDS & MUSIC BY
W. CHALMERS MASTERS.

LISETTE

Keep me no longer in sus-pense, dear Pierre, Tell me what

PIERRE. *p tempo marziale.*

dire mis-for-tune brings you here. Thou know'st, Li-sette, our

♩ = 136. p tempo marziale ma andante.

Seigneur's son By valiant deeds has ho-nor won, But tho' a sol-dier

brave is he, He laughs at wo-man's pu-ri-ty. One day he dared to

join thy name With words of in-fa-my and shame, En-rag'd I struck him-

cres: molto.

cres: molto. *tremolo.*

agitato

accel^o

swords we drew— We fought— a-las! my sword plung'd thro' His

col voce.

accel^o

side! he fell, and lay as dead; Struck with re-morse and fear I

Tempo Im^o

Tempo Im^o

fled... For days and nights I wan-der'd on..., 'Till

piu andante.

tired and worn, all hope near gone, I reach'd, at last this much-lov'd

pp piu andante.

home. Should I be found, death is my doom.

DUET - "AS WHEN THE THREAT'NING THUNDER-CLOUD."

Agitato. $\text{♩} = 120.$

LISETTE. *p* As when the threat'ning

PIERRE. *p* As when the threat'ning

pp *cres:*

thun...der-cloud Ob...scures the sum...mer

thun...der-cloud Ob...scures the sum...mer

dim:

light, And o...ver hill and

light, And o...ver hill and

p

val...ley casts A sha...dow as of

val...ley casts A sha...dow as of

night: So

night: So now I feel that

now I feel that

sor...row's blight Has fall'n up...on the

cres: sempre.

cres:

cres sempre.

sor row's blight Has
 scene, And grief u . . surps the

fall'n, has fall'n up . . . on the
 place where once Reign'd hap pi - ness su -

cres:

scene - And grief u - surps the
 - preme - And grief u - surps the

place where once Reign'd hap - - - - pi - ness su -

place, where once Reign'd hap - - - - pi - ness su -

-preme - Reign'd hap - - - - pi - ness su -

-preme - Reign'd hap - - - - pi - ness su -

-preme - Reign'd hap - - - - piness su - preme.

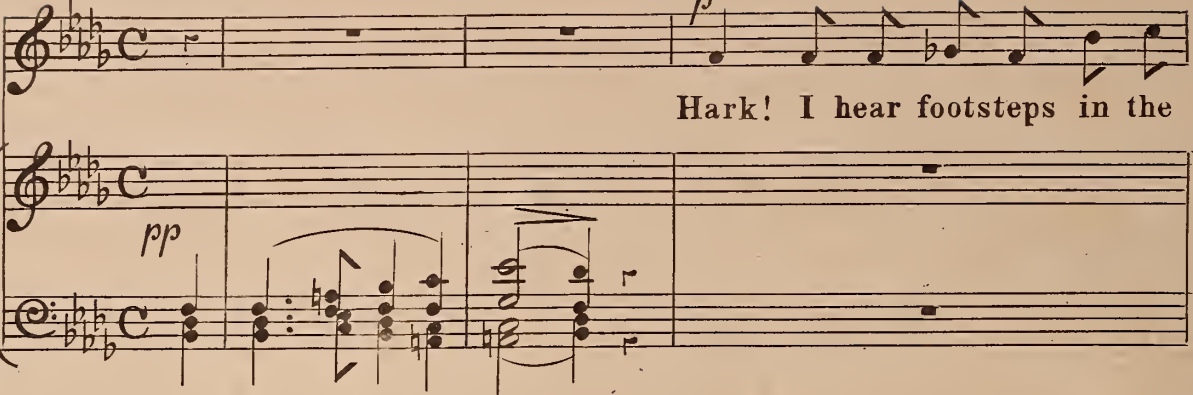
-preme - Reign'd hap - - - - piness su - preme.

gva

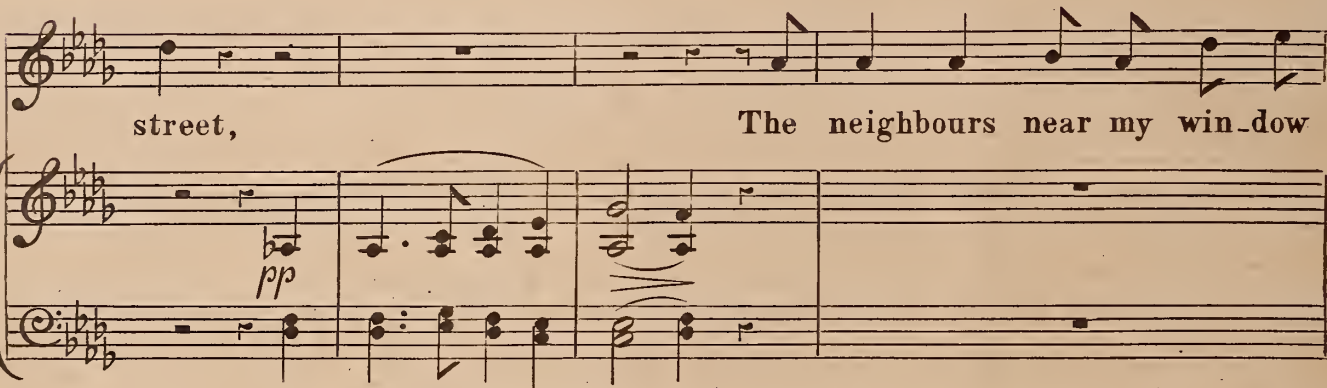
ffz

N^o 9. RECIT. & SERENADE.


Andante.

LISETTE.  *p* Hark! I hear footsteps in the

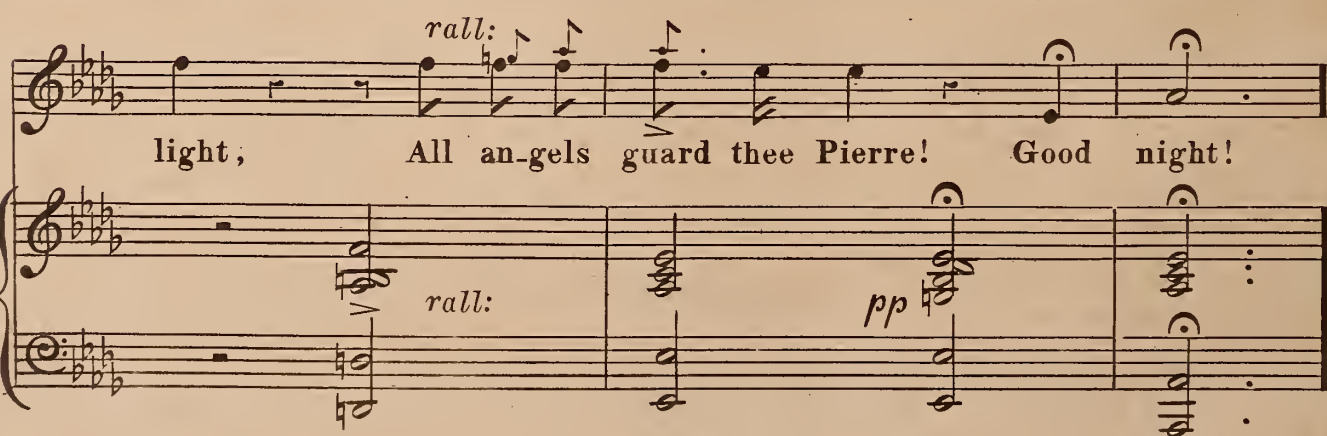
pp

street,  The neighbours near my win-dow

pp

accel: meet,  Quick! to my bedroom, Take this

accel:

rall: light,  All an-gels guard thee Pierre! Good night!

rall: *pp*

Nº 9. SERENADE.. SWEET DREAMS ATTEND.

WORDS & MUSIC BY

W. CHALMERS MASTERS.

♩ = 104. Andante non troppo lento.

SOPRANO. *pp*
Sweet dreams attend thy sleeping Maiden fair, All an - gels o'er thee

CONTRALTO. *pp*
Sweet dreams attend thy sleeping Maiden fair, All an - gels o'er thee

TENOR. *pp*
Sweet dreams attend thy sleeping Maiden fair, All an - gels o'er thee

BASS. *pp*
Sweet dreams attend thy sleeping Maiden fair, All an - gels o'er thee

ACCOMP: *ad lib.* *pp*

mf
keep - ing Watch - ful care, Un - til the lark is sing - - - - - ing His

mf
keep - - - - ing Watch - ful care, Un - til the lark is sing - - - - - ing His

mf
keep - ing Watch - ful care, Un - til the lark is

mf
keep - - - - ing Watch - ful care, Un - til the lark is

cres: *f*
ma - - - - tin lay..., And village bells are ring - - - - ing In the day.

cres: *f*
ma - - - - tin lay..., And village bells are ringing In the day. And

cres: *f*
sing - ing His matin lay, And village bells are ring - - - - ing In the day.

cres: *f*
sing - ing His matin lay, And village bells are ring - - - - ing In the day.

And vil.lage bells are ring ing In the day. Sweet dreams....

vil.lage bells are ring....ing In the.... day. Sweet

are ring....ing In the day.

And vil.lage bells are ring.ing In the day.

dim. *pp* *pp*

dim. *pp*

Sweet dreams at.tend thy sleep..ing

dreams..... Sweet dreams at.tend thy sleep..ing

Sweet dreams..... Sweet dreams at.tend thy sleep..ing.

pp *pp* *pp*

Sweet dreams, Sweet dreams at.tend thy sleep..ing.

pp

Mai...den fair, All an..gels o'er thee keep..ing Watch..ful

Mai...den fair, All an..gels o'er thee keep.....ing Watch..ful

Mai...den fair, All an..gels o'er thee keep..ing Watch..ful

Mai...den fair, All an..gels o'er thee keep.....ing Watch..ful

Mai...den fair, All an..gels o'er thee keep.....ing Watch..ful

SOLO. LISETTE.

O ho...ly Vir...gin guard me thro' the
 care Sweet dreams, sweet dreams at...tend, Sweet dreams at...
 care Sweet dreams at...tend, Sweet dreams, sweet dreams..... at...
 care Sweet dreams at...tend, Sweet dreams at...
 care Sweet dreams at...tend, Sweet dreams at...

night O guard me thro' the night
 _tend, thy sleeping Mai den fair.
 _tend, Sweet dreams at...tend..... thee Mai den fair. Sweet dreams at...
 _tend, thy sleeping Mai den fair. Sweet dreams at...
 _tend, thy sleeping Mai den fair. Sweet dreams at...tend.....

O ho...ly Vir...gin guard me thro' the night.....
 Sweet dreams at...tend thee Mai...den fair. Good night! Good night! Good night!
 _tend thy sleep ing Mai...den fair. Good night! Good night! Good night!
 _tend..... thy sleep ing Mai...den fair. Good night! Good night! Good night!
 thy sleep ing Mai...den fair. Good night! Good night! Good night!

ACT II.

N^o 10. CHORUS — "WEAVE THE WREATH."

WORDS & MUSIC BY
W. CHALMERS MASTERS.

Moderato
ma con
spirito.
♩ = 126.

SOPRANO. *f* chant the lay, *p* chant the
CONTRALTO. *f* chant the lay, *p* chant the
TENOR. *f* Weave the wreath, *p* Weave the wreath,
BASS. *f* Weave the wreath, *p* Weave the wreath,

lay, Weave the wreath and chant the lay, As they wend up on their
lay, Weave the wreath and chant the lay, As they wend up on their
Weave the wreath and chant the lay, As they wend up on their
Weave the wreath and chant the lay, As they wend up on their

way, Weave the wreath and chant the lay, As they wend up on their way.

way, Weave the wreath and chant the lay, As they wend up on their way.

way, Weave the wreath and chant the lay, As they wend up on their way.

way, Weave the wreath and chant the lay, As they wend up on their way.

See, the sun doth brightly shine....,

Shedding forth his beams di...

pp delicato.

List the minstrels' fifes and drums...!

List the minstrels' fifes and drums!

List the minstrels' fifes and drums...!

List the minstrels' fifes and drums...!

f

See the gay pro-ces-sion comes! List the minstrels' fifes and

See the gay pro-ces-sion comes! List the minstrels' fifes and

See the gay pro-ces-sion comes! List the minstrels' fifes and

ff
Ped *

drums! See the gay pro-ces-sion comes!

drums! See the gay pro-ces-sion comes!

drums! See the gay pro-ces-sion comes!

Ped * *Ped* *

ff See the gay pro-ces-sion comes!

ff See the gay pro-ces-sion comes!

ff See the gay pro-ces-sion comes!

comes! the gay pro-ces-sion comes!

ff *f brillante.*
Ped * *Ped* * *Ped* *

ff
Weave the

ff
Weave the

ff
Weave the

ff
Weave the

ffz

ff

wreath and chant the lay, As they wend up-on their way; Let our

wreath and chant the lay, As they wend up-on their way; Let our

wreath and chant the lay, As they wend up-on their way; Let our

wreath and chant the lay, As they wend up-on their way; Let our

ff sempre

joy...ous shouts re...sound! Hail our Queen with ro-ses crown'd! Let our

ff

joy...ous shouts re...sound! Hail our Queen with ro-ses crown'd! Let our

ff

joy...ous shouts re...sound! Hail our Queen with ro-ses crown'd! Let our

ff

joy...ous shouts re...sound! Hail our Queen with ro-ses crown'd! Let our

ff

joy...ous shouts re...sound...! Hail our Queen with

joy...ous shouts re...sound...! Hail our Queen with

joy...ous shouts re...sound...! Hail our Queen with

joy...ous shouts re...sound...! Hail our Queen with

gva

brillante.

Ped **Ped*

ro...ses crown'd...! Let our joy...ous shouts re...

ro...ses crown'd...! Let our joy...ous shouts re...

ro...ses crown'd...! Let our joy...ous shouts re...

ro...ses crown'd...! Let our joy...ous shouts re

gva

**Ped*

...sound...! Hail our Queen with ro...ses crown'd...! Hail our

...sound...! Hail our Queen with ro...ses crown'd...! Hail our

...sound...! Hail our Queen with ro...ses crown'd...! Hail our

...sound...! Hail our Queen with ro...ses crown'd...! Hail our

gva

f

Queen with ro-ses crown'd! Hail our Queen with ro-ses crown'd! Hail our

Queen with ro-ses crown'd! Hail our Queen with ro-ses crown'd! Hail our

Queen with ro-ses crown'd! Hail our Queen with ro-ses crown'd! Hail our

Queen with ro-ses crown'd! Hail our Queen with ro-ses crown'd! Hail our

p *ff*

Queen, our Queen with ro-ses crown'd!

Queen, our Queen with ro-ses crown'd!

Queen, our Queen with ro-ses crown'd!

Queen, our Queen with ro-ses crown'd!

Ped

ff *

Nº II.

VILLAGERS' DANCE.

**Allegro
Moderato.**

♩ = 126.

The first system of musical notation consists of two staves joined by a brace on the left. The key signature is one sharp (F#) and the time signature is 2/4. The music begins with a forte (*f*) dynamic. The upper staff features a melody with eighth and sixteenth notes, while the lower staff provides a rhythmic accompaniment with chords and single notes.

The second system continues the piece. It features a piano (*p*) dynamic marking. A triplet of eighth notes is indicated by a '3' above the notes in the upper staff. The lower staff continues with its accompaniment.

The third system shows a continuation of the rhythmic accompaniment in the lower staff, with chords and single notes. The upper staff continues with the melodic line.

The fourth system concludes the piece with a forte (*f*) dynamic. The upper staff features a melodic line with eighth notes, and the lower staff provides a rhythmic accompaniment with chords and single notes.

First system of musical notation, consisting of a grand staff with a treble and bass clef. The music features a complex melodic line in the treble with many beamed notes and a bass line with chords and moving lines. A double bar line is present in the middle of the system. Dynamics include *f* (forte) and accents.

Second system of musical notation, continuing the piece. It features similar melodic and harmonic textures. Dynamics include *p* (piano) and *f* (forte). Accents are used to highlight specific notes.

Third system of musical notation. The treble part continues with intricate melodic patterns. Dynamics include *f* and *p*. Accents are present in both staves.

Fourth system of musical notation. A triplet of eighth notes is marked with a '3' above it in the treble staff. Dynamics include *p* (piano).

Fifth system of musical notation, the final system on the page. It concludes with a *f* (forte) dynamic in the bass staff.

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and contains a series of sixteenth-note chords, many of which are beamed together. The lower staff is in bass clef and provides a harmonic accompaniment with chords and some moving lines.

The second system continues the piece. It features a double bar line in the middle of the system. To the right of the double bar line, the dynamic marking *pp* and the instruction *staccato.* are written. The notation includes both treble and bass staves with various rhythmic patterns.

The third system shows a change in dynamics with a marking of *f* (forte) in the right hand. The bass staff changes from a bass clef to a soprano clef (C-clef) for the final measure. The music continues with rhythmic accompaniment.

The fourth system contains several accidentals, including flats and a sharp, indicating key changes or chromaticism. It features a variety of chordal textures and rhythmic patterns in both hands.

The fifth system includes a dynamic marking of *p* (piano) and a triplet of sixteenth notes in the right hand. The notation continues with complex harmonic structures in both staves.

The image displays a musical score for piano, consisting of five systems of staves. Each system includes a treble clef staff and a bass clef staff, connected by a brace on the left. The key signature is one sharp (F#), and the time signature is 4/4. The first system shows a melodic line in the treble and a harmonic accompaniment in the bass. The second system begins with a dynamic marking of *f* (forte). The third system includes a dynamic marking of *ff* (fortissimo). The fourth system continues the melodic and harmonic development. The fifth system concludes with a double bar line, a *pp* (pianissimo) marking, and a *ped* (pedal) instruction. A small asterisk (*) is located at the bottom right of the page.

N^o 12. RECIT. & BALLAD.

Andante. ♩ = 112.

PASTOR.

To

p e sostenuto.

Heav'n in gra.titude I bow That it has spared my life 'till

now, To gaze once more up on this scene,

And crown Li-sette your vil-lage Queen.

dim:

BALLAD "I HAVE WATCHED THEE, GENTLE MAIDEN."

WORDS & MUSIC BY
W. CHALMERS MASTERS.

Andante
Tranquillo
♩ = 104.



The piano introduction consists of two staves. The right hand plays a melody of eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. A dynamic marking of *p* (piano) is present at the beginning.



This system shows the piano accompaniment for the first two lines of the vocal melody. The right hand continues the melodic line, and the left hand provides a steady accompaniment.

p e legato.

I have watch'd thee, gen - tle maiden, From thy



The first system of the vocal entry. The vocal line is on a single staff, and the piano accompaniment is on two staves. The piano part features a consistent accompaniment pattern.

childhood's ear - liest hour, And seen with joy thy



The second system of the vocal entry. The vocal line continues on a single staff, and the piano accompaniment continues on two staves.

mind con-troll'd By virtue's ho-ly pow'r: In this hap-py, humble

pp

vil-lage, Free from pe-ri-l and from strife, Thou hast

poco cres:

known earth's greatest blessing, Thou hast known earth's greatest

cres:

pp

bles - - sing A pure and peace - - ful life.

dim:

p
In thy

p

childhood thy dear pa-rents From thy home were torn a--

-way, And thou lost for e-ver, dear Li-sette, Their

pp

gui--ding love and sway; Yet thou from Vir-tue's

pleasant ways Hast ne-ver turn'd a-----side, In

pp

poco cres:

all thy ac-tions thou hast made Her laws thy on..ly

cres:

pp

poco cres:

guide..... Her laws thy on.....ly guide.

rall:

col voce.

a tempo.

dim:

pp

Nº 13. RECIT & SOLO - "TEAR THE WREATH FROM OFF HER BROW."

Allegro molto ed agitato.

PASTOR.

See! who comes here with hur... ried

p

pp tremolo.

pace, And signs of an..... ger on her face? Tear the

cres:

THÉRÈSE.

wreath from off her brow, She's not wor..... thy to be

cres:

Queen! No, not now! List I'll re late what, I have seen -

SOPR: *f*

CONTR: Lisette not worthy! *f*

TENOR: Lisette not worthy! *f*

BASS: Lisette not worthy! *f*

Lisette not worthy!

f *f* *dim.*

Moderato. ♩ = 120.

As late last night from work re- turn- ing, I

saw a light in her cham- ber, burn- ing, The sha- dow on the

blind re- veal'd A man was in her room con- ceal'd!

CHORUS.

Speak, speak Lisette, can this be true? Dare a- ny one say

Speak, speak Lisette, can this be true? Dare a- ny one say

Speak, speak Lisette, can this be true? Dare a- ny one say

Speak, speak Lisette, can this be true? Dare a- ny one say

this of you? Great Heav'n! with guilt she hangs her head, Great
 this of you? Great Heav'n! with guilt she hangs her head, Great
 this of you? Great Heav'n! with guilt she hangs her head, Great
 this of you? Great Heav'n! with guilt she hangs her head, Great

molto. *ff* *dim.* *p* *ff*

Heav'n! with guilt she hangs her head, The co- - - - - lor
 Heav'n! with guilt she hangs her head, The co- - - - - lor
 Heav'n! with guilt she hangs her head, The co- - - - - lor
 Heav'n! with guilt she hangs her head, The co- - - - - lor

ff *dim.* *p* *p*

dim:
 from her cheeks has fled.
dim:
 from her cheeks has fled.
dim:
 from her cheeks has fled.
dim:
 from her cheeks has fled.

dim.

SOLO & CHORUS — "O FATAL DAY."

Andante molto. ♩ = 66.

WORDS & MUSIC BY
W. CHALMERS MASTERS.

LISETTE.

O fa--tal day! un-hap--py me! What an-guish

and what mi--se--ry Must I en--dure for thy dear

sake! A-las, I feel my heart will break! O fa--tal

day! un-hap--py me....! What an-guish and what mi--se--

O fa--tal day! un-hap - py

O fa--tal day! un-hap - py

O fa--tal day! un-hap - py

O fa--tal day! un-hap - py

cres: *f* *dim:*

-ry... Must I en-dure for thy dear sake! Alas! I feel my heart will
 maid! O fa-tal day! un-hap-py
 maid! O fa-tal day! un-hap-py
 maid! O fa-tal day! un-hap-py
 maid! O fa-tal day! un-hap-py

cres. *ff* *dim.* *p*

ff break! *ff* O fa-tal day! unhap-py me! What anguish and what mi-se-
 maid! *ff* O fa-tal day! unhap-py maid! Our trust in thee has been be-
 maid! *ff* O fa-tal day! unhap-py maid! Our trust in thee has been be-
 maid! *ff* O fa-tal day! unhap-py maid! Our trust in thee has been be-
 maid! O fa-tal day! unhap-py maid! Our trust in thee has been be-

cres. *ff* *Ped* **Ped* *

-ry Must I en-dure for thy dear
 -tray'd! To think that form contains with-in...
 -tray'd! To think that form contains with-in
 -tray'd! To think that form contains with-in
 -tray'd! To think that form contains with-in

Ped *dim.* **p* *Ped* *cres.* **Ped* *

sake! A-las! I feel my heart will break!

A heart that loves de... ceit and sin! O fa-tal

A heart that loves de... ceit and sin! O fa-tal

A heart that loves de... ceit and sin! O fa-tal

A heart that loves de... ceit and sin! O fa-tal

f *dim.* *p*

Ped *

O fa-tal day! O fa-tal day!

fa-tal day! O fa-tal day! un-hap-

fa-tal day! O fa-tal day! un-hap-

fa-tal day! O fa-tal day! un-hap-

fa-tal day! O fa-tal day! un-hap-

fa-tal day! O fa-tal day! un-hap-

cres. *f* *ff*

Ped * *Ped* * *Ped* * *Ped* *

My heart will break!

maid!

maid!

maid!

maid!

p *pp*

Ped * *Ped* *

N^o 14. RECIT & TRIO.

Andante.

PASTOR. 

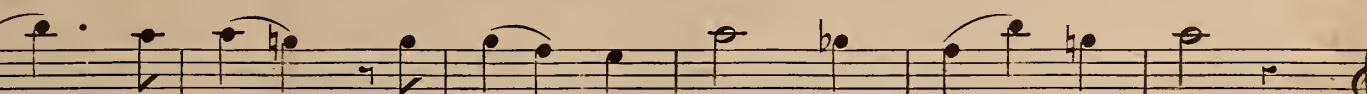
Hence to thy home base girl, be---- gone!



p 

Who is this stranger, pale and wan, Who slow-ly drags his

pp 




steps a---long, Whose an--xious gaze is on the throng?



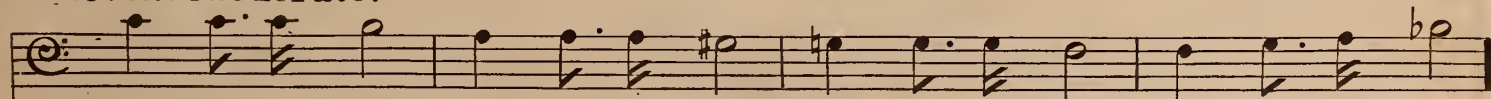
CAPTAIN ANTOINE.



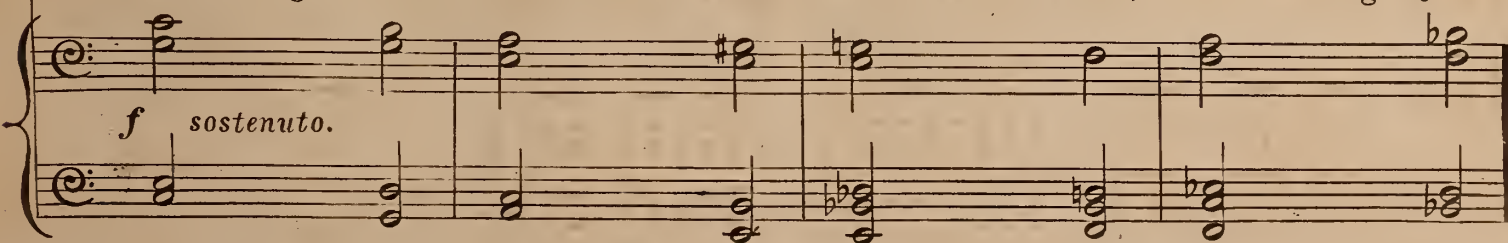
Kind friends inform me if one Pierre, The brother of Lisette is here?



PASTOR. Moderato.



No, Stranger, Pierre we have not seen: This is Li-sette, our vil-lage Queen.

f *sostenuto.* 

TRIO — "LISETTE YOUR QUEEN."

WORDS & MUSIC BY
W. CHALMERS MASTERS.

Andante
Espressivo.

♩ = 96.

The piano introduction is in 3/4 time, key of B-flat major. It features a delicate melody in the right hand and a supporting bass line in the left hand. The piece is marked *pp* (pianissimo) and includes several *PED* (pedal) markings with asterisks. The tempo is *Andante* and the mood is *Espressivo*. The introduction concludes with a *f* (forte) dynamic.

CAPTAIN ANTOINE.

The first line of the vocal score for Captain Antoine. The vocal line begins with a *p* (piano) dynamic. The lyrics are "Li... sette your". The piano accompaniment continues with a *pp* (pianissimo) dynamic and includes a *PED* marking with an asterisk.

The second line of the vocal score. The lyrics are "Queen! and yet those eyes So fill'd with". The piano accompaniment continues with a *pp* dynamic and includes a *PED* marking with an asterisk.

The third line of the vocal score. The lyrics are "tears, those deep — drawn sighs, Pro... claim a". The piano accompaniment continues with a *pp* dynamic and includes a *PED* marking with an asterisk.

The fourth line of the vocal score. The lyrics are "heart but ill at rest; And was... I". The vocal line includes a *p* (piano) dynamic with the instruction "(aside)". The piano accompaniment includes a *pp* (pianissimo) dynamic.

cres:

base e... nough her name With words of

slan... der to de... fame? I feel with

grief and shame op... prest!

col voce. *dim:* *p*

PASTOR. Li... sette... your

Why comes this stran... ger 'mongst us

gves

Queen! and yet... those

now? His fal... t'ring step and pal... lid

sighs Pro... claim a heart but ill at
 brow Pro... claim that wound... ed he has

rest.
 been; What strange ad... ven... ture brings... him

here? Why does... he seek the sol... dier
 A... las! A...

- las! I feel with grief and shame op-
 Pierre? Why gaze thus on our vil... lage

rall:

-prest!

Queen?

cres: *dim:* *pp*

PED

p LISETTE.

What stran...ger's this I gaze on now? His

Li...sette your Queen!

What stran...ger's this?

fal...t'ring step and pal...lid brow Pro...claim a

and yet those sighs Pro..

cres:

Why comes he here? Why

cres:

suf...fer...er is he: But oh! my heart is

-claim a heart but ill at rest.

p

comes he here?

p

chill'd with fear! Why does he seek my brother Pierre? Why
 A...las! A...las! I
 What stran...ger's this? What brings him here? Why

rall: look so mourn...ful...ly... on me? Why does he seek my
 feel with grief and shame op...prest! I feel with grief and
 does he seek the sol...dier Pierre? What strange ad...ven...ture

pp più andante e sempre rall:

pp più andante e sempre rall:

bro...ther Pierre? Why look thus mourn-ful...ly on me?
 shame op...prest! I feel with grief and shame op...prest!
 brings him here? Why does he seek the sol...dier Pierre?

Nº 15. RECIT & CHORUS.

Moderato. ♩ = 136.

PASTOR.

CAPTAIN ANTOINE.

Why is your Queen in tears? We've found . . . She was not wor . . . thy to be.

CAPT. A.

PASTOR.

crown'd - I pray ex-plain - With pain and grief . . . I tell the tale - Let me be

brief - One of our neighbours has re-veal'd Some one was in . . . her cot con-

CAPT. A.

PASTOR.

CAPT. A.

- ceal'd - Say when? The whole of yester-night. Some one conceal'd Ah! now a

light Up on me breaks - Lisette come near Lisette come

near, Tell me sweet mai-den, was it Pierre You did con-

accel.

-ceal? Nay do not fear, For see - his par - don I have

LISETTE.

accel.

here, For see.. his par.. don I... have here. His pardon!

CAPT: A.

LISETTE.

CAPT: A.

LISETTE.

Yes! Then he is free! His par-don! Yes! Then he is

CAPT: A. *rall.*

Andante. ♩=96. LISETTE. *p*

free from pe-ril! You confess 'twas he!

las poor Pierre! he ne.. ver more Will hap-pi-ness re... gain, But

rall.

CAPT: A.

più allegro

sor.. row be his por - tion, for His Cap-tain he has slain. No!no!not

LISETTE.

slain! Lisette in me Pierre's captain and his friend you see! Our seigneur's

son.....! Captain An - toine.....! Our no - ble seigneur's son!

SCPR:

Our seigneur's son!

Captain Antoine! Our no - ble seigneur's son!

CONTR:

Our seigneur's son!

Captain Antoine! Our no - ble seigneur's son!

TENOR:

Our seigneur's son!

Captain Antoine! Our no - ble seigneur's son!

BASS:

Our seigneur's son!

Captain Antoine! Our no - ble seigneur's son!

CAPTAIN ANTOINE.

Maestoso.

Friends of my child - hood, long I've been a - - - way,

But now with you hence - - forth I mean to stay.

Nº 15. CHORUS. — "WELCOME OUR NOBLE SEIGNEUR'S SON."

WORDS & MUSIC BY
W. CHALMERS MASTERS.

Moderato
ma con
spirito.
♩ = 126.

SOPRANO.

CONTRALTO. Welcome, Wel... come, Wel... come our no... ble seigneur's

TENOR. Welcome, Wel... come, Wel... come our no... ble seigneur's

BASS. Welcome, Wel... come, Wel... come,

Welcome, Wel... come, Wel... come,

son! Wel... come our no... ble seigneurs son!

son! Wel... come our no... ble seigneurs son!

Wel... come our no... ble seigneur's son! our no... ble seigneur's

Wel... come our no... ble seigneur's son! our no... ble seigneur's

Wel - come our seigneur's son!

Wel - come our seigneur's son!

son, our seigneur's son!

son, our seigneur's son! Ho - nor and fame in the

f marcato.

Ho - nor and fame in the field he has won, has won.

Ho - nor and fame in the field he has won. Ho - nor and

field he has won, has won, in the field has won.

Ho - nor and fame in the field he has won.

fame in the field, in the field he has won.

in the field he has won.....

f

cres.

ff

field he has won, in the field he has won.

Ho - - nor and fame in the field he has won.

fame in the field, in the field he has won.

in the field he has won.....

cres.

ff

f Ho - nor and fame in the field he has won, in the field he has
 Ho - nor and fame in the field he has won, in the field he has
 Ho - nor and fame in the field, in the field he has
 he has won Ho - nor and fame in the

won, has won, in the field he has won.
 won, has won, in the field he has won.
 won....., in the field he has won.
 field he has won, in the field he has won.

ff Wel - come, Welcome, Welcome our noble seigneur's son!
 Wel - come, Welcome, Welcome our noble seigneur's son!
 Wel - come, Welcome, Wel come, Wel - come our noble seigneur's
 Wel - come, Welcome, Wel come, Wel - come our noble seigneur's

ff Ped

Wel come our no ble seigneur's son, Wel come our seigneur's

Wel come our no ble seigneur's son, Wel come our seigneur's

son, our no ble seigneur's son, our seigneur's

son, our no ble seigneur's son, our seigneur's

son! He leaves all the glo...ries of

son! He leaves all the glo...ries of

son! He leaves all the glo...ries of war, The

son! He leaves all the glo...ries of war, The

war, The sound of the trum pet a ... far, The

war, The sound of the trum pet a ... far, The

sound of the trumpet a... far, The roll and the rat tle of

sound of the trumpet a... far, The roll and the rat tle of

cres:

roll and the rattle of drums, To the home of his childhood he

roll and the rattle of drums, To the home of his childhood he

drums, To the home of his childhood he comes, To the

drums, To the home of his childhood he comes, To the

p *cres:* *fz* *cres:*

Ped *

Ped *

comes, To the home of his child - hood he comes! To the

comes, To the home of his child - hood he comes! To the

home, To the home of his child - hood he comes! To the

home, To the home of his child - hood he comes! To the

ff

ff

ff

ff

ff

Ped *

Ped *

home of his childhood he comes! Wel - come, Wel - come,

home of his childhood he comes! Wel - come, Wel - come,

home of his childhood he comes! Wel - come, Wel - come,

home of his childhood he comes! Wel - come, Wel - come.

f

f

f

f

f

Ped

Welcome our noble seigneur's son! Wel come our noble seigneur's

Welcome our noble seigneur's son! Wel come our noble seigneur's

Wel come, Welcome our noble seigneur's son! our

Wel come, Welcome our noble seigneur's son! our

son! Welcome our seigneur's son.....

son! Welcome our seigneur's son! Wel come,

no...ble seigneur's son, our seigneur's son! Wel come,

no...ble seigneur's son, our seigneur's son! Wel come,

son! Welcome our seigneur's son.....

son! Welcome our seigneur's son! Wel come,

no...ble seigneur's son, our seigneur's son! Wel come,

no...ble seigneur's son, our seigneur's son! Wel come,

Wel come, Wel come our seigneur's son.....!

Wel come, Wel come our seigneur's son.....!

Wel come, Wel come our seigneur's son.....!

Wel come, Wel come our seigneur's son.....!

tremolo

Nº 16. RECIT. — "TELL ME, MY FRIENDS."

Moderato.

CAPTAIN ANTOINE.

Tell me, my friends, is not Li... sette Wor... thy to

be your Queen? Then let the gay pro... cession form a...
 She is!
 She is!
 She is!
 She is!

gain, And peace and joy re... sume their reign.

N^o 16. FINALE. — "NOW BANISH EV'RY FEAR."

♩. = 92.

Tempo di Valse non troppo presto.
con eleganza.

WORDS & MUSIC BY
W. CHALMERS MASTERS.

LISETTE.

Now ban-ish ev'ry fear....., What happi-ness se-

...rene..... Now fills my breast to hear..... I am their village Queen.....!

SOPRANO. *f*

CONTRALTO. Now *f*

TENOR. Now *f*

BASS. Now *f*

Now

wipe all tears a way..... Let nought but smiles be seen....., With heart and

wipe all tears a way..... Let nought but smiles be seen....., With heart and

wipe all tears a way..... Let nought but smiles be seen....., With heart and

wipe all tears a way..... Let nought but smiles be seen....., With heart and

What hap - pi - ness se - rene..... Now

fills my breast to hear..... I am their vil - lage Queen.....! I
 Long live..... our Queen.....! Long
 Long live..... our Queen.....! Long
 Long live..... our Queen.....! Long
 Long live..... our Queen.....! Long

am their vil - lage Queen! I am their vil -
 live our vil - lage Queen! Long live our vil -
 live our vil - lage Queen! Long live our vil -
 live our vil - lage Queen! Long live our vil -
 live our vil - lage Queen! Long live our vil -

lage..... Queen! *ff* Long live our vil...lage Queen!

lage..... Queen! *ff* Long live our vil...lage Queen!

lage..... Queen! *ff* Long live our vil...lage Queen!

lage..... Queen! *ff* Long live our vil...lage Queen!

lage..... Queen! *ff* Long live our vil...lage Queen!

Ped * *ff* *Ped* *

Long live our vil...lage Queen! *ff* Long live our vil... I am their vil...

Long live our vil...lage Queen! Long live our vil...

Long live our vil...lage Queen! Long live our vil...

Long live our vil...lage Queen! Long live our vil...

Long live our vil...lage Queen! Long live our vil...

Long live our vil...lage Queen! Long live our vil...

gva *Ped* * *Ped* *ff sempre.*

lage..... Queen.....!

lage..... Queen.....!

lage..... Queen.....!

lage..... Queen.....!

lage..... Queen.....!

lage..... Queen.....!

Ped *

